JOHN CHAMBERLAIN

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JOHN CHAMBERLAIN

A RETROSPECTIVE EXHIBITION BY DIANE WALDMAN

THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

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D.W.

If the Abstract Expressionist emphasis on the act or process of making a painting is still a significant feature of the art of the seventies, then its more immediate impact on late fifties art was a truly influential, if not always fruitful, feature of both painting and sculpture. Where it led both Johns and Rauschenberg into ironic commentary on that act, which culminated in Pop Art, it produced, in the late fifties, a form of Neo-Dada best exemplified by The Museum of Modern Art exhibition *Assemblage* of 1961. Although the exhibition included artists of different persuasions, it succeeded in pointing out the fascination with materials that was especially prominent in the last years of the fifties, which Pop Art with seeming finality abruptly terminated.

The single exception to a period that can now be seen as clearly transitional was John Chamberlain. Chamberlain alone transcended his materials and seized upon the found object—the automobile—exploiting it for its potential as form. Like de Kooning, who subverted the materialism of paint, Chamberlain used the ready-made form of the automobile to arrive at another end. The irony of using a mass-produced commodity which then, as now, stands as a symbol of the American dream, and as a more particularized metaphor of American masculinity, has not been lost upon us—just as the transcendental character of pigment is impressed on us by de Kooning—and, indeed, heightens our awareness of the transformation into art.

The significance of the automobile notwithstanding, it was the unmasking of the known commodity and its alteration into another presence that interested Chamberlain. He predicted subsequent developments in Pop Art without, however, finding it necessary to retain a perceptible relationship between his point of origin and the real world. Chamberlain's approach, on the other hand, was not unlike that of the Abstract Expressionists. Although he started with parts of a known quantity, the body or fenders of a car, he never knew how the final form would take shape. Like the Abstract Expressionists, but unlike early sixties work in general, he realized a sculpture based on what can best be described as cultivated intuition, his sculpture was a development from the fifties concept of calling forth an image from the void. Chamberlain took this one step further by first

destroying a known form. In some respects this process, or its end state, is similar to other artists working during the late fifties. But unlike them, Chamberlain has maintained a perfect equilibrium between the original state of his object and its final transformation, without retaining any specific clues to the former domain. In assemblage those clues were incorporated into the work itself as remnants of a former existence. As memory clues, they constituted a continually shifting, ultimately evasive record of the presence of the object as *form*. Chamberlain's work, if visually fragmented, was nonetheless totally cohesive as a plastic statement. It was virtually devoid of shifts in time or any other reference; its success stemmed from the fact that as a physical presence it was supremely itself.

Chamberlain's welded and steel constructions, of 1957, like the work of other young sculptors who matured during the late fifties, bear the considerable influence of David Smith. In these works he is concerned with materials which incorporate a raw industrial look and a welding technique that makes evident the explicit joining of the parts that went into the sculpture. Process, which still plays an important role today in sculpture, was an evident manifestation of Abstract Expressionism that David Smith translated into a significant feature of his work and which Chamberlain later reiterated in his own sculpture (*Ballantine* p. 23, and *Cord*, cat. no. 3, both 1957). The emphasis on materials and process notwithstanding, Chamberlain's early work reveals some fascinating contrasts to that of Smith—most pronounced in terms of form—and is indicative of his future direction. Assuming that Chamberlain was initially influenced to a considerable degree by the linear arabesques of David Smith (out of Pollock), it is nonetheless significant that he did not share the passion for metaphor that was so prominent a feature of Smith's work of the fifties. There is an important difference between the emphasis on materials and metaphor. Chamberlain never allowed his materials to get in the way of form. For Chamberlain, even at this formative stage of his career, his direction was toward a virtual abstraction. Surrealist symbolism —or its American translation, the pictograph—that first informed forties painting and then Smith's work of the early fifties (the *Agricola* series) was inherently alien to Chamberlain's work. His early style derived fundamentally from the vibrant painterly abstraction of de Kooning and the energy and thrust of Kline, rather than the literal symbolism of Smith. Since Smith's fifties sculpture ultimately led to the production of his major work—the *Cubis*—in the sixties, it was inevitable that Chamberlain would develop quite independently. Ultimately, it was not a matter of Chamberlain's imitation or improvement of Smith, but his recognition of a major sculptor and willingness to use certain precepts to foster his own ideas.

Just as Smith's sculpture was preeminently linear and retained, even in the *Cubis,* a fondness for the pictorial, so Chamberlain has expressed a conviction about mass and volume that led him away from Smith fairly early in his career. Where Smith's Cubist orientation guided him toward innovation in sculpture based upon the picture plane, and to work that is fundamentally space enveloping (like Henry Moore's) Chamberlain's point of departure has been the extension of mass which captures space by pressure from a central point. Even in such early works as *Shortstop* (cat. no. 4), 1957, based on a linear configuration, Chamberlain has expressed his increased awareness of the physical presence of

sculpture by emphasizing the centrifugal force to which lateral appendages are subordinated. The single unit, which has been the mainstay of sculpture traditionally, is the constituent feature of Chamberlain's work, albeit without specific anthropomorphic connotations. Chamberlain's sculpture, then, may be said to have its foundations not only in Abstract Expressionism but in the Baroque and the Renaissance: not as an eclectic or conservative approach to form, but as a personal understanding of the significance of plastic innovation, which has made his work without peer in the sixties.

Shortstop, in fact, was the first work made from auto body parts. Using two fenders from a Ford that he found at Larry Rivers' house in Southampton, Chamberlain worked with them until he finally synthesized the parts successfully. As Chamberlain has expressed it, the vital features of this work are "the idea of the squeeze and the compression and the fit."[1] The realization of a sculpture depended upon the successful interlocking of scrap metals culled at random from junkyards. Chamberlain then, as now, preferred to work with materials that are both readily available and commonplace. The ordinariness of scrap metal, foam rubber, and paper bags pleased him since they embodied a reality—a connection with the real world—that he felt necessary to express in his work.

The commanding physical presence of Chamberlain's sculptures derives, in part, from his materials; the form itself, however, is not inherent in the materials but is one that the artist shapes from them. However, Chamberlain is reluctant to impose a preconceived form: since he works with materials that have a shape prior to his use, this shape in some ways constitutes a property that he respects and retains even in the act of transforming them. There is a fundamental consistency to all of Chamberlain's work and at the same time the singular characteristics of each group of works are clearly preserved. It is in the fitting together or the reshaping of his materials that the form is realized. Neither the joints (welding), the use of color nor materials are ultimately significant, except insofar as they test or define his form.

From 1959, when Chamberlain started to work exclusively with crushed automobile parts, to 1963, when he moved into painting, his direction has shifted from a more complex to a simplified one, from found parts which he manipulated but did not otherwise alter to surfaces which he reworked by painting, and finally to surfaces that were entirely painted. The latter were painted in such a way as to clearly indicate that they were auto parts while just as emphatically signalling that they were the result of the artist, not the machine. At this time, he made both free-standing sculpture in the round and other works which were clearly feasible only as relief. Free-standing works like *Wildroot* or *Johnny Bird* (cat. nos. 9 and 11), of 1959, suggest some of the variations that Chamberlain arrived at fairly soon after he decided to work with junk metals. While fully volumetric, *Wildroot* nonetheless seems compressed into a far more shallow space than *Johnny Bird* which also benefits from a central axis. Both enjoy a comprehensive sense of mass enhanced by predominantly linear accessory features that serve to re-

1. Tuchman, Phyllis, "Interview with John Chamberlain," *Art Forum,* Vol. 10, January, 1972.

iterate shape and to enclose the space around the form. Both are inherently static, and while decidedly not frontal, they stop short of the dynamic pinwheel effect (suggesting if not actual motion, then implied movement) of later works like *Jo-So* (cat. no. 14) of 1960. Works like *Jo-So* manage to incorporate both violent lateral movement (often on Kline-like diagonals) with centrifugal motion and simultaneously, through Chamberlain's understanding of balance and rhythm, to achieve perfect equilibrium.

Essex (cat. no. 20), 1960, *Mr. Press* (illustrated p. 46), 1961, and *Dolores James* (cat. no. 47), 1962, are outstanding examples of Chamberlain's consummate ability to manipulate his forms in relation to the wall. Although as characteristically physical in their presence as the free-standing works of this period, the three sculptures are intrinsically related to the wall and thereby force the equation between their dimensional form and the flat surface behind them. Unlike the fluid contour of the free-standing sculptures, the reliefs are roughly rectangular in shape (they may still be irregular) with their energy and thrust projected outward toward the spectator, rather than extending laterally or in any way suggesting centrifugal force; the forms, in fact, are centripetal, propelled inward, as in *Mr. Press,* or fairly evenly dispersed, as in *Dolores James.* Although it was common in the early sixties to refer to these pieces (and indeed to Chamberlain's work in general) as collage, this designation is correct in only the most superficial respects; collage may not even have been his point of departure. It scarcely applies to the free-standing work at all, since collage was essentially a process of building out from a literally flat surface and, as initially conceived, intended to force the issue of illusionism and reality vis-à-vis a flat (painterly or graphic) surface. Even more significantly, while there is a certain painterliness in Chamberlain, especially in his use of color, it is an integral part of his need to shape, to give dimension to his forms. In this respect, his wall reliefs are inconceivable as merely pictorial (collage) forms, rather, they aggressively assert themselves as sculpture, relating to both the spectator and the wall. Chamberlain's forms have been said to relate to Cubism, but they do so only in so far as they are fragmented, faceted shapes. They do not, however, even implicitly accept a planar relationship like Smith's. Chamberlain can only be regarded as Cubist in much the same manner as nearly every younger artist who has acknowledged the importance of that movement. Chamberlain's own authority as a major sculptor is unique: he has produced a body of work that is entirely personal and independent of any school or movement. However, his work is singularly characteristic of the fifties in that he did not try to impose preconceived conditions on his material but made explicit what he saw as the inherent properties of the materials themselves. This is one, although by no means the only, reason for his high standing among younger artists working in the seventies.

Since Chamberlain's work avoided the literary symbolism of much of late fifties art, it enabled him to turn to a consideration of other issues. In the automobile works of the early 1960's, he demonstrated an uncanny ability to turn processed color into a considerable and personal statement. The viscosity of paint and its inherent physicality, which was a prominent feature of Abstract Expressionism, was seized upon by Chamberlain who literally bent and wrestled his

forms into shape. In this respect, a fascinating comparison exists between Chamberlain and Judd, since Judd saw Stella's stripes as slabs of color extrapolating from them his "specific objects." Chamberlain was able to take advantage of a readymade situation which the automobile offered to circumvent the persistent problem posed by polychrome sculpture—that color appears to be an additive rather than an inherent feature of the work. By the time Chamberlain had completed a work, which was often made from disparate parts and different machines, the end product was in no way recognizable. The artist was able to focus upon the innumerable possibilities offered by his so-called readymade color. In subsequent sculptures and particularly in such later paintings as *Orlons* (cat. no. 52), 1963, and *Rolling Stones* (cat. no. 66), 1965, Chamberlain chose to concentrate more explicitly on color. Selecting a geometric shape that seemed uncharacteristic (not to the artist, however), Chamberlain built up a surface by spraying sometimes as much as 100 coats of automobile lacquer, first on masonite and then on formica to achieve one color. Imbedded in this veil of quasi-transparent layers of color was a geometric figure consisting of nine squares in either one or two sets per painting. The singular consistency of form and color that is his trademark in sculpture is just as inherent in these small paintings. What was new to the work, however, was the hard automobile finish, the bright clean colors, the so-called California look that, in fact, seems to have predicted much of later Los Angeles art.

His forms, though bruised by both industrial manufacture and the artist's hand, appear as uncanny evocations of human form. Bawdy figures, Chamberlain's forms are at once cheap and commonplace and noble and magnificent. Above all, his work speaks of a humanity which is all the more amazing considering its origins. The cold, impersonal mass-produced perfection which Pop later capitalized on, is in Chamberlain's work translated into its very opposite—pieces of machinery become tenuous, imperfect, and supremely humanized. His surfaces become tactile, his color takes on the cast of the human form, each and every bend and hollow full of refractions and reflections. Chamberlain's work is filled with complexities and contradictions: heroic and intimate, fragile and above all a response to life on an immediate and intuitive level. Clearly the metaphysical passion that informs Mondrian or Newman is not found in Chamberlain; his art is as earthbound as de Kooning's, and like de Kooning, functions without the dogma of a rational ideology.

The humor apparent in Chamberlain's use of junk materials is another important facet of his work. That he made major sculpture without relying on precious materials and yet produced full-blown forms as splendid as monuments in homage to the great sculpture of the past, is nothing short of brilliant. Although his work is monumental, it rarely exceeds human height; indeed, among his best works are some that are small or even minute in size (see cat. nos. 34 and 91). His sense of scale is so powerful and so successful a part of his work that, more often than not, *size* becomes inconsequential. His recognition of the value and humor of commonplace materials like foam rubber, which has a relatively short life-span unlike marble which it resembles, and paper bags which he has treated with as much respect as most sculptors would cor-ten steel.

Like other artists maturing in the late fifties (Rauschenberg and Johns, for example), Chamberlain experienced the need to reject traditional concepts of art. He preferred to introduce ordinary materials, rather than conventional materials, into his work, but has no compulsion about transforming them and certainly no need to depict them in their original state. The foam pieces, which he first produced in 1966-67, have barely survived the last few years. Girdled like some fat Venus, the foam was cinched around the middle with nylon cord and looks like Brancusi's or Arp's forms. The humor attendent upon the recognition of this relationship was not lost, nor was the sense of fragility of the real stuff sculptures were made from. One can clearly see in the works, as different as they were in most respects from the earlier automobile sculptures, a continuation of Chamberlain's primary interest, albeit from another point of view. The same can be said for all of this work, large and small, painting and sculpture: they are all but different facets of each other.

The paper bags (see cat. no. 91) for example, which he produced in relatively small numbers, and exhibited in California in 1969, combined commonplace impermanent materials reinforced with resin and watercolor which he introduced to achieve effects that look strikingly like his plexiglas sculptures of 1970. The bags, like his other sculptures, are hollow inside, but are reworked to conceal their original shape. This aspect of Chamberlain's work is fundamental to all his sculpture, large or small. An important characteristic is concealment; one is never quite sure of how they are put together. The work is never fully revealing, always mysterious, it is always more than the sum of its parts. In this respect, Chamberlain is closer to the New York School of painting than to painters or sculptors of the sixties.

From the crushed automobile parts to the more recent galvanized metal and plexiglas works, Chamberlain started with structures that were hollow and retained this characteristic, even when he crushed them into other forms. His sculpture, while singular and massive, has no center but is hollow (just as traditional sculpture was built from an armature out). This phenomenon is, in itself, extraordinary, for it subverts traditional concepts of form even to the extent of parody. As Chamberlain has pointed out, he has started with a structure not unlike that

of an empty cigarette pack and its subsequent form is always keyed to this initial decision.

Both Chamberlain's crushed aluminum sculptures of 1967-68, and his more recent mineral-coated melted plexiglas sculptures are an extension of and invention upon his earlier work. Breaking away from sculpture, at least temporarily, Chamberlain's return to painting appears to have had some influence on his more recent sculpture. His predilection for fitting or interlocking disparate parts was replaced by a preference for single units which in works like *Norma Jean Rising*, 1967, and *Untitled*, 1970, (cat nos. 83 and 102) were box-like structures. Instead of welding, Chamberlain crushed or melted his materials. Both types are enclosed, monolithic forms in which the energy is concentrated, not dispersed. But here the similarity ends. The crushed aluminum boxes have a tall, spare but dramatic appearance which is denied to the plexiglas. The latter, on the other hand, are mineral-coated for various effects: some parts look like stainless steel, others have an irridescent sheen that gives the still transparent plexiglas a rainbow-like look. The multiple reflections create shifting planes out of a fluid space whose organization is ultimately amorphous. This feature, of course, is quite similar to the concealment in his earlier work, for, although the material is transparent, the structure is no more self-explanatory than his crushed auto sculptures.

All the materials that Chamberlain has used have to do with light in one way or another, from the hard refractory surfaces of his automobile constructions to the nebulous opacity of his urethane sculptures, from the absorbent non-reflecting surfaces of his galvanized pieces—made from crushed Judd boxes—to the translucent overlapping layers of plexiglas of his most recent work. Chamberlain has touched upon every major facet of this potential of materials, together with scale and color, but has remained consistent in one major respect—that of form.

In capturing the essence of his materials—by stressing the limpid but mysterious glimmer of light-reflecting surfaces, the raucous color of the crushed automobile, or the bellied fullness of foam, John Chamberlain has stopped just short of excess. It is Chamberlain's intention to use the appearance of things—as chaotic as they may seem—to reveal their inherent order. Only if we understand this phenomenon can we appreciate the beauty of his work.

D.W.

Installation view, Dwan Gallery, Los Angeles, One-man exhibition, December 19, 1966—January 7, 1967

EXCERPTS FROM A CONVERSATION BETWEEN

ELIZABETH C. BAKER, JOHN CHAMBERLAIN, DON JUDD, AND DIANE WALDMAN.

October 26, 1971, New York City.

DW Did you start out as a painter?

JC Oh momentarily.

DW Well, how long, about a year?

JC I was still in art school. I walked past the sculpture studio one time and I saw all these little people standing on stands.

DW Little sculptures or little people?

JC Little sculptures and I did about three takes. It was just fantastic to see about 30 little people standing around and I thought it was marvelous. It enlarged the whole space of the room and I was convinced that was the room to be in.

DJ That would probably be a real solution to the population problem. Just reduce the size of the people.

JC I think they're probably doing a good job on themselves. Then I got in there and I found Joe Goto working. He had left school but he came back to use the studio and it was fantastic the way he was welding things. I didn't particularly see his sculpture in some kind of context because he was sort of making large horses—you know that style that he developed in the beginning of the fifties. I don't know if you know him at all. But it wasn't the welding that was the thing but that he made connection by welding. I mean his connections, they were well welded as they say—the welding was good and all that, but it wasn't good welding that was appealing, it was that he made great connections. He connected and that was an interesting point. And then a David Smith sculpture showed up—one of the early *Agricolas*—and it was sitting up in the museum and so I would go look at it and it was the first piece of sculpture that I saw that was just itself. I mean it wasn't representing something and it wasn't telling me that I should do this or that. It was just there by itself and that fascinated me. And I think there was a Giacometti that they put up at the head of the stairs. They have a great open space there.

DW Where was this?

JC In the Chicago Art Institute and it was one of the four figures crossing the square but it took up the whole space that Giacometti was able to maneuver. The sculpture intrigued me in terms of presence and volume—but the volume that delineates, like say, the negative areas. Well, the negative area around the Giacometti was tremendous. And that was about the same time that de Kooning won a prize there for a painting that they own called *Excavation* which was very large to me; then I saw it subsequently three other times and it got smaller and smaller—it was very funny. In other words, the presence of it is only allowable in terms of your experience somehow. But with those sculptures, the presence was sustained. So in other words, there's a larger presence available in sculpture than there would be in painting, so I made a choice there in terms of the physicality of it. But David's piece intrigued me because

it was like meeting another person, you see. And they were bare, so to speak, like all their parts were available for inspection.

DW Did you like his connections?

JC His connections didn't intrigue me in the same way I was affected by Goto's number.

DW No, because recent criticism has emphasized his importance as a welder.

JC I still think he's a painter although I think that there's something about the weight that he liked. I mean he knew that a lot of things could be done to steel, but I don't know that he really did all those things to it. I don't really know how to say it because possibly I don't want to say it, but I just think he painted.

ECB Because you read them two-dimensionally?

DW Many people do.

JC Yeah, I don't think that their presence is as big as they want to get. Anyway I feel that is part of why I disagree with David, but I have to say that for me there was a turn-on in 1952.

DW There really isn't any good sculpture that avoids the pictorial.

JC No, I think that we're all 2-d. The majority of people are 2-d; there's very few people who are 3-d. And they're all so used to getting the information from painting. I mean what is it about sculpture that is different from painting? You know, I go back to the presence of it, and I find that when I take even small sculptures to people's apartments it wipes the place out. And a lot of people don't like to be wiped out that way, see?

DW But isn't it also then a problem between the sculptor and his work—maybe that relationship doesn't work well either.

JC You have a lot of people trying to make sculpture and they're more interested in making sculpture let's say, than they are in paying attention to what the information of the material tells them, which I always thought was one of the first places to go. You find the material and it excites you. And what does it do that's really indigenous to your soul? And you play with it.

DW Was it that way for you with the automobile?

JC Well, I was looking around for another kind of material, because I ran out of material. Then I had a studio and nothing happened there. I made some drawings and things like that and couldn't figure out anything. Then I went to Larry Rivers' place and he had some old car parts out there—a '29 Ford, and it was a different proposition. All of a sudden I liked them for some reason. Then a couple of months later it occurred to me that there were all of these junkyards around and it was fantastic—just free material—free material at that time was essential. And here it was, free steel that was already painted. You couldn't beat it with a sledge hammer. You know, that was all right. Along with anybody else who happened to be around, I kept pointing at it and in the case of Larry's place I kept tripping over it, and finally it got through.

DW But to him they were just cars?

JC Yeah, he was going to put it back together or something. I don't know. Beat him to it. But I feel there's a certain honesty about how you come about your material whether it is at the movies—it just happens —like how I found out about foam rubber. Like it's always around but it has to be indicated by some means other than "well I think I'll give it a chance" number. Rather than that, you really discover it. It's a common material; you finally discover it.

DW You like the fact that it's common?

JC Oh yeah, all the material I work with—I mean all that material is common but what you do with it is what's uncommon. What you do with materials is going to alter it for anybody doing it later. If you don't find your materials by some means indigenous to your trip, if you just take it because it looks like an "in" material, that's sort of a shitty way of doing it. But really to "fall in love" and then deal with it like you would something in that way, well you

come to another side of it and you come to another side of yourself, I think. I mean art has to be something besides line, color, texture and the three dimensions.

DW When did you find these pieces at Rivers'?

JC About '57 I guess.

DW When did you leave Chicago?

JC I left in '54 and then went to Black Mountain.

DW And you were at Black Mountain for a year?

JC Yeah, and then I came to New York.

DW Who was at Black Mountain then?

JC Charles Olsen, Bob Creeley, Robert Duncan. When I was there it was just poets. Stephen Volpe was there and Joe Fiore was there and Dan Rice was there; a few other people. Fielding Dawson was there.

DW What was it like?

JC Well, it was very interesting because I felt that the object has its own life and its own qualities. I couldn't ever get any conversation in Chicago about it but I went to Black Mountain and I found out about it immediately. They were all thinking the same thing. So it was one of those moves—something moved me, so to speak, and it was the right move. I mean it's like how Pound talks and how Williams talked and how Olsen talked. They all had different estimates about how form was built. So it was all very interesting and it fit in with an attitude I had. I wanted the sculpture to exist on its own terms coming through the process of myself. You know, do you like the material, or the material is what you liked and what's available. And a few other things like that. I suspect that if everything were reduced to glass, you'd do something with glass, because that's what you'd have. I found that the particular principle of compression and wadding-up or manipulating with the fingers, so to speak, whether you use the machine or not, has a lot of application to a lot of different materials and I only use materials that deal with that. Even the paintings, by using the veil method, are a compression of some kind. So it all has to do with if it's sexual, it's squeezing and hugging. And if it's instinctive, it has to do with fit and balance; if it's emotional, it's presence, and I don't know how it gets to be intellectual.

DW How much manipulation did you do in the early pieces?

JC A lot. There were times, like I remember Creeley and I got drunk one night and we just threw a lot of shit in the pile and kicked it around a few times and then we looked down and gee, it looked beautiful. And that happened a couple of times. On a couple of other occasions I would get a thing built up and get a fantastic view from one side but the rest of it was off, like way over. You could never do anything more to it because the one side was so beautiful, so I had to destroy it. I mean beauty was in the fit and say, the color combination or something like that. In other words it would have two or more components going for it with one view only and there was nothing I could do around it. It was impossible. But on some occasions it just depends on where the vibes are and how the energy bursts out.

DW Don, what did you mean when you used the term redundant in referring to John's sculptures?

DJ I was trying to use it in a particular way. I was saying something about the volume exceeding the structure. That and the fact that the apeparance was concealing. The incredible volume—the volume exceeds the structure—it doesn't fit so nicely as structure usually does. The structure sort of rattles around in this big space.

JC I think he means that the volume has a lot to do with the fit. The fit of a lot of pieces has a great deal to do with the volume in this particular case because there's air between it. But I think that because of the kind of material it is, and it was worked at different ways at different stages, that in the build-up and assembly of such things a presence occurs. It's a presence which is met also by the balance and the rhythm of the balances and the fit.

I think this gives it what Don says is volume which I say is a presence.

ECB Both of you have used the wall, and I'm interested in how you feel about using the wall.

JC Well I don't care too much for the wall. It allowed me to use that material in a bigger aspect. It's like this piece Don has, *Mr. Press* (illustrated p. 46), that he doesn't want to take off the wall because there's too much to move, see. But if it were that big out in the area off the wall, it would even be worse.

DW What is the biggest piece you've done?

JC The piece I did for the World's Fair. It's 15 x 8 x 4′.

DW Did you think in terms of working that big before?

JC No, I didn't care. I think even this paper bag, about 6″ high, is pretty big. I like that size better. It becomes terribly immediate and if the scale is dealt with then the size has nothing to do with it.

DJ Do you get the same immediacy if you have to enlarge it?

JC No, I don't think you have to at all.

DJ Between it, would there be an equivalent immediacy?

JC It would be a whole different number. I'm just talking about the size. It would probably be impossible to make that paper bag at that large a size. The delicacy wouldn't be there because of the weight.

DW How did you arrive at the paper pieces?

JC I had some idea that if you blew up a bag and then you popped it, that maybe you could catch the energy of the pop, somehow, and then it turned out that when they got wadded up whatever happened at the end of the fingers seemed to be more urgent and viable. So after a few of them I felt that by looking at the outside I would feel the inside. That interchange between the energy of the pop and what it might amount to or wherever the hell that thought came from, that changeover was fine. And then, alright, so paper is very delicate and it can burn and somebody will pick it up and throw it away very easily, so I sort of put color on it. I painted it little bits at a time with resin and let the resin run down in the crevices and things like that. And it gave it the support it needed without being completely coated and destroying the delicacy of the paper. Then whatever paint, or in this case, watercolor, that was thrown, picked up the color through some of the resin and didn't make it just all dreary brown. Some of them were pretty fantastic.

DW Why did you decide to use foam?

JC Well, the foam is very interesting to me. I thought it was very funny. And you can see the humor. I mean it's really instinctive and sexual. I tried working it several different ways and I returned to the first way, which was tying it and squeezing it. I'm not too happy about it all, but you know there are a couple of good pieces somewhere.

DW Did you like the idea of the cord?

JC No, that doesn't matter.

DW Donald talked before about composition as a term that had a lot of meaning.

DJ Well, I was talking about whatever you want to call it—I mean structure, composition, form or anything in the pieces, in contrast to their appearance of not having any at first. But they really look like folded metal.

DW They look like what they are.

DJ Yeah, at first. It's hard to see the structure, or fit or whatever.

JC Yeah, alright, there's another thing going down with me right now, that I wanted to do some stainless steel sculpture and this was on the tail of doing the transparent sculptures that I did at Larry Bell's last year. I wanted to do the stainless steel and coat them. It all sounded pretty good until I thought about it for a while and I found out that the material of the steel and the size would prohibit any color on it because it was just added. The sculptures looked like they didn't need the color which would only be like putting on a coat. But that kind of color is necessary to plastic. It really works in defining the form of the clear plastic.

DW: I think that's why your color has always been good —even in the early crushed pieces. It was never additive color—it was always an integral part of the form. I remember that in the late 50's and early 60's, most polychrome sculpture was bad. It was simply painted on the form which yours never was.

JC Well, at first because it's inherent in the whole project, rather than something added.

DJ I was pretty interested in the two movies that you showed at Hunter. The very Chamberlainian color.

ECB What's the connection between the two of you?

JC We both have a certain sympathy towards each other's work. In this case Don's probably the only person who has that much sympathy towards my work. And I think that's because he liked my paintings.

DJ Yeah, I did, but I liked the sculptures of course.

JC There's been nothing said about the paintings, that I know of. Since I haven't gotten much feedback I don't know if the process or if the finished product, whatever it is, says what I feel. Which is several things.

ECB Such as?

JC Well, one is about arriving at a color through veils. There's a lot of coats of paint with very little color in a lot of clear. You just keep putting it on like that; finally after a while it builds up to a color but it isn't a color that's mixed and then put on. And then in that superstructure of a set of squares, there is an idea about them being deep at some level with the color build-up. There was the idea that they would change color as the light changed, as most of them do. Some of them change color as you walk past them. But I was particularly interested in how to arrive at color. There was a thing that occurred during the process of the big ones. In painting them I had to mask everything off to paint one section. I found that when I painted it I could paint as long as I wanted. Listen, in one of them, I don't remember which one, I put down silver and I was going to put on candy yellow. I put on three coats of candy yellow and it turned pea green and it was fantastic. I took the masking off and you know I just liked the color. It fits, you know, so any color that you arrive at seemed to fit in any conjunction with the other colors. In other words, there was no finding the color in relationship to what was already there, but you arrived at the color by another means—by the process. I mean you just looked at the color, the paint made the color, and you looked at it and you could see there was nothing more to do to it. Any color went with any other color as long as the color was arrived at by some other means that was just as viable as one's *choosing* a selection of colors. Rather than selecting colors, you have to make sure that in the manner of painting, whatever you do feels good to you, or something like that.

ECB How technically is it put on?

JC Spray gun to mist method. You put on a color and you can change it.

DJ One thing I liked about the paintings which interested me because I've gotren into that with my paintings is they're just plain surface, they didn't have any spatial business. It's just a matter of surface. When you laid a color on, it didn't produce a spatial situation. It was just as you said, a veil over a coat over another color, which meant just like putting a little liquid on the table, you don't change the surface, it's just a case of one thing over another and it's the same surface.

JC An absorption perhaps.

DW I think a lot of people were negative—extremely negative about them. I got that reaction. They looked like geometric paintings and I remember that people were offended by the color.

DJ The thing is they aren't geometric paintings really. They're not involved in geometry but in their surfaces—the arbitrariness of them gets them out of all that composition. They looked like latter-day Biederman or something like that. Initially, I think somehow maybe that's how people thought of them. Some big revolutionary change of mind on John's part.

JC I liked the material of the paint, really that was where it went. But I had other concerns. All of those I think are important so that you keep the development up without losing the balance. I think you just keep working, sometimes you can't work. You know, any of us could sit down and figure out a million dollar project but it I were to stick you in three acres in Maui, and tell you that you go to come out of there with something tangible that hasn't been there, that becomes another form of limitation. The limitation is all around. If you had a whole plant as a resource, you could be just as befuddled as if you had to deal only with this table. So whatever comes along is fine with me—all I have to do is like it.

DW But don't you think the form was uncharacteristic?

JC No, because I liked it. I like Albers work, you know, a lot and I felt that this came closest to it without any of his problems.

DJ Mostly, I'm sorry people have the presupposition of geometry versus anything else.

DW You mean that it has to be one or the other—a fixed order, or that it represents two different kinds of mentalities?

DJ Yeah.

JC That's what artists are. The artist is coming out of some kind of dissatisfaction into some kind of company where you can deal with all that and every one feels that.

DW Another thing that was upsetting was the type of color that was accepted at that time—1965.

DJ Maybe they would have accepted it on his regular pieces. It was exceedingly out of context in terms of most geometric work, but that depends on what was meant by geometric.

JC Well, lacquer's a very old medium. That's the oldest paint. And because it has a transparency quality, and so on, I was interested. In California they call it "candyapple" which is a certain kind of base that reflects through the clear with just a few drops of color in it. I was interested in that luminescent sort of thing and the fact of its thinness and how to control it by multiplying. I found out a lot about color myself.

ECB That gives a certain depth to the surface though, doesn't it? I mean it's not space in the sense that you were speaking of, but it's not an opaque surface either. It has a kind of optical depth.

DJ It's part of the surface, you take it as a variation in the surface.

ECB But you feel like you could see into it a bit, don't you?

DJ Well, I don't think so in these paintings. If you add a slight layer here, you've got something to see into. But that's a physical thing, it's not that you're creating two or three inches of illusionary space alongside. What you're looking into is really just the paint —the two or three layers of lacquer, that's all.

JC I like the idea about the color. There is no bad color, there's no color decision to reject because everything is colored.

DW But isn't that essentially a part of your thinking, even in the early sculptures? In other words, that there was no color relationship that was inherently bad.

JC Well perhaps, but I didn't know it as well as I did after I did these paintings. These forced the point somewhat.

DJ I think the earlier pieces are more relational in color.

JC I don't remember ever tearing a sculpture apart because the color was disagreeable, but I tore them apart because the form didn't fit.

ECB But when you started making the colored pieces in the beginning, weren't those found colors? And then at a certain point didn't you change parts of the color?

JC Yeah, about '62 I started painting them. I felt that the material needed a little help.

DW So in this sense you were really creating—you had the material but it wasn't a form and you were creating it all, weren't you?

JC The material and the use of it. The process of the material makes the use.

DW But it's not pre-existent.

JC Yeah, well there were some attributes though that were perfectly normal in this case. I always liked the color change because of the way the color's put on. I think if it was just one flat color, one color, one coat and that's the color, these would change color as the light changes.

DW Why didn't you paint the galvanized pieces?

JC I thought the earlier pieces didn't go as far as they should and I imagine that I painted them to get another element, whereas the galvanized pieces don't need to be painted.

DW Why?

JC Well, they extend pretty much—they have their own color.

DW Where were the early galvanized pieces from?

JC Well, I had boxes made and went to a place on White Street and crushed them.

DW Did you have particular shapes made, or just boxes?

JC There were something like 30 boxes and some boxes had liners in them. The liners gave it body and added dimension—a certain weight that I had in mind.

DW What about process?

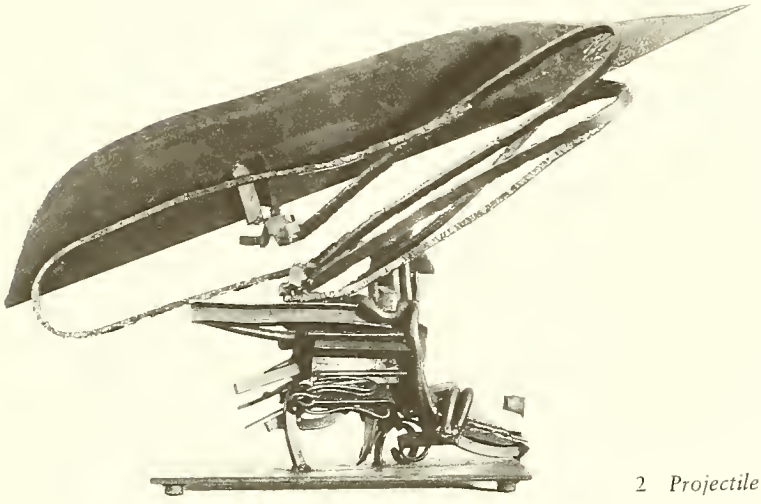
JC Well, as I think back on it, it's only recently that I can say anything about it really, and as I remember even as—ever since I got impressed with the sculpture it's always been that I really don't remember if I have ever done anything where process wasn't the point of view. In other words, I went through the number, but whatever came out was what came out. Nothing has ever been premeditated. It's only recently that the process has been a big enough number to talk about.

DW Well, it was to a certain extent in the 50's though. What about Pollock?

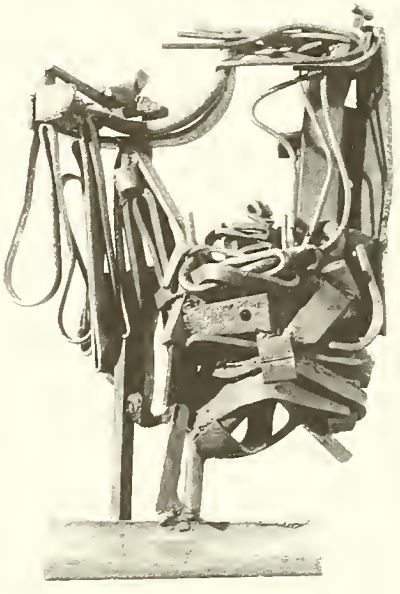
JC Well, that's how I look at it. I think that's true. I believe it was. He wanted to get away from easel painting and had some ideas about mural painting. But that was only the size and the scale. In other words, his breeding had something to do with the scale he wanted to choose. He was wrapped up in this fine art number, like easel painting and mural painting and he wanted to be free later on to walk around the painting.

DJ Those paintings, too, have a sort of concealment of something like your sculpture, which is curious. You know everybody's work is sort of unintelligible; they really do tend to look like junk or car parts or something. They don't make sense initially—you don't know what they are or it doesn't look esthetic or it's beyond what other people's work would look like. In a way that geometric scheme is sort of a concealment too, like a randomness of car parts, or junk or something. I know the plastic pieces I know very well; sometimes the composition or the form doesn't show and it just turns it into junk or something. It's peculiar—all that structure isn't evident at first.

JC I find that rather than dealing with composition, to me composition has some sort of pre-idea of the order of a certain given space of a given area that's been composed. And, in this case it has to do with fit—how the parts fit and where they stand and in what kind of balance and rhythms they give off as vibration, in terms of my choice which would be close to a kind of partnership in terms of the balances and rhythms that have to do with me, plus the material as it's fitted. Now all those pieces are very well fitted and I think that's a more interesting attitude towards looking at it than just composition. Composition could be like taking something out here or there that could be the composition and it wouldn't matter whether I touched it or not. But the sculptures have to do with contact—either when you can touch yourself or when you shake hands with somebody. Shaking hands has a lot to do with fit; it also has to do with the vibration of the person you shake hands with—whether you prefer it or not, whether you feel cold hands or sweaty hands—it's all these points about shaking hands, but it's fit and you can tell a lot that way.



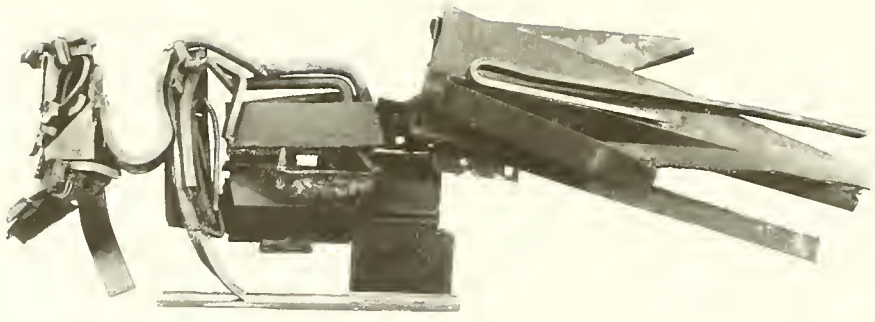
2 *Projectile D.S.N.Y.* 1957



3 *Cord.* 1957

Ballantine. 1957

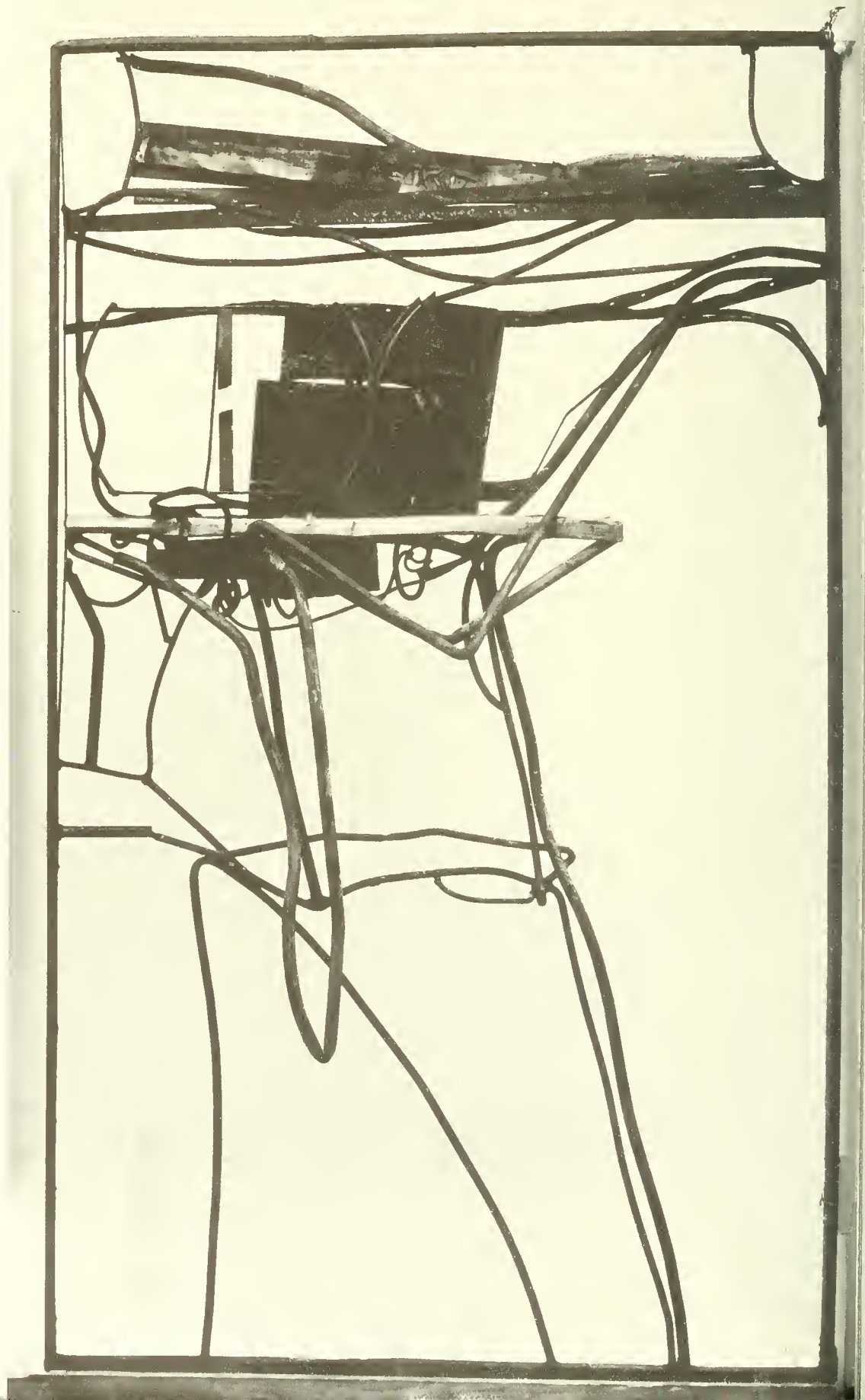
Steel
17 x 48″
Collection Mr. and Mrs. Allan Stone, New York
Not in exhibition.



4 *Shortstop*. 1957

6 *Nutcracker*. 1958

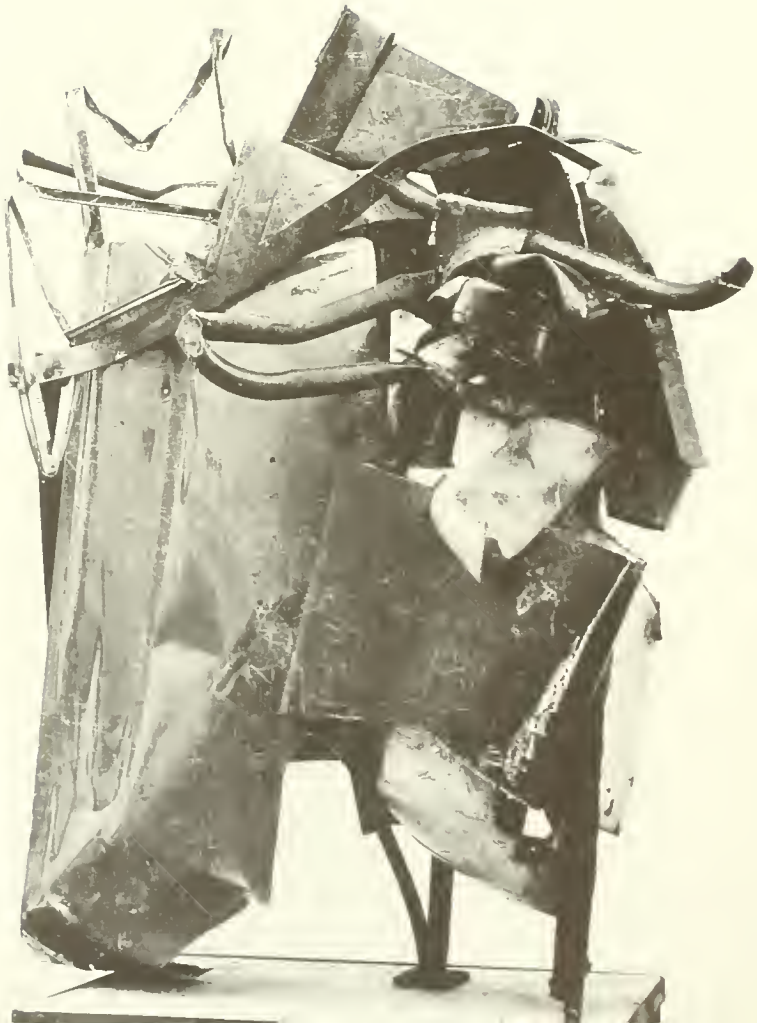
5 *Waumandie Gate*. 1958



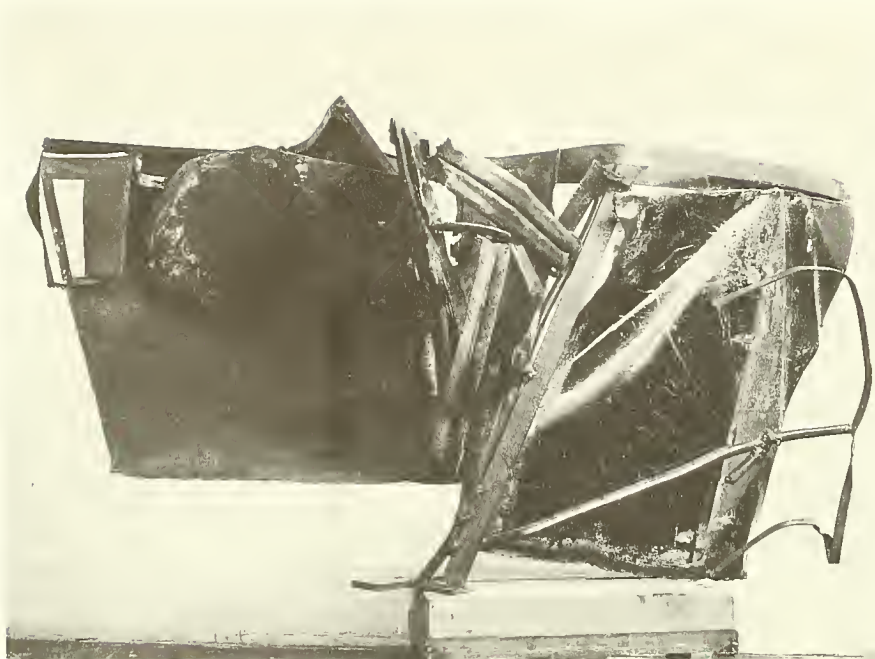
7 *Manitou*. 1959

8 *H.A.W.K.* 1959

9 *Wildroot*. 1959



14 *Jo-So.* 1960



10 *Swannanoa.* 1959

15 *Redwing.* 1960

16 *Hudson.* 1960

17 *Maz.* 1960

83 *Norma Jean Rising.* 1967

18 *Falconer-Fitten.* 1960

47 *Dolores James*, 1962

20 *Essex*. 1960

19 *Hatband*. 1960

42 *Miss Lucy Pink*. 1962

11 *Johnny Bird*. 1959

22 *Untitled*. 1961

32 *Bijou*. 1961

91 *Untitled*. 1969

Tung Ting Hu. 1967. Urethane foam, 37¼ x 54 x 51¾"
Destroyed

26 *Captain O'Hay*. 1961

27 *Jackpot*. 1961

Mr. Press. 1961. Welded and painted steel, 95 x 90 x 50″
Collection Julie and Don Judd, New York
Not in exhibition.

29 *Score.* 1961

102 *Untitled*. 1970

23 *Untitled.* 1961

28 *Huzzy*. 1961

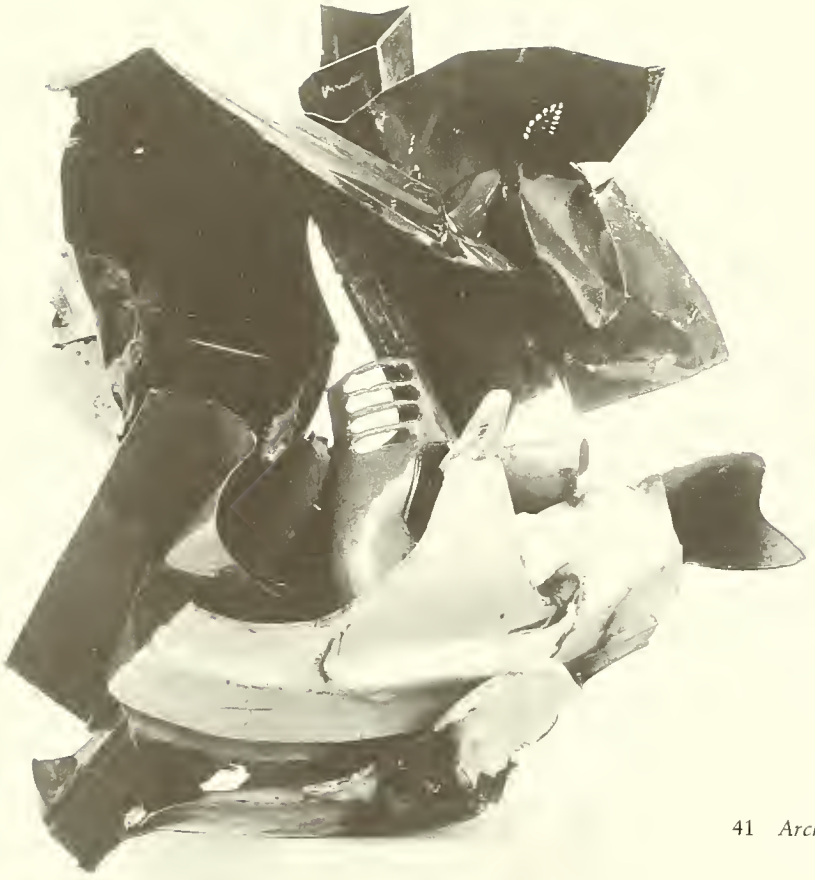
24 *Oteen*. 1961

21 *Kroll*. 1961

30 *Fantail*. 1961

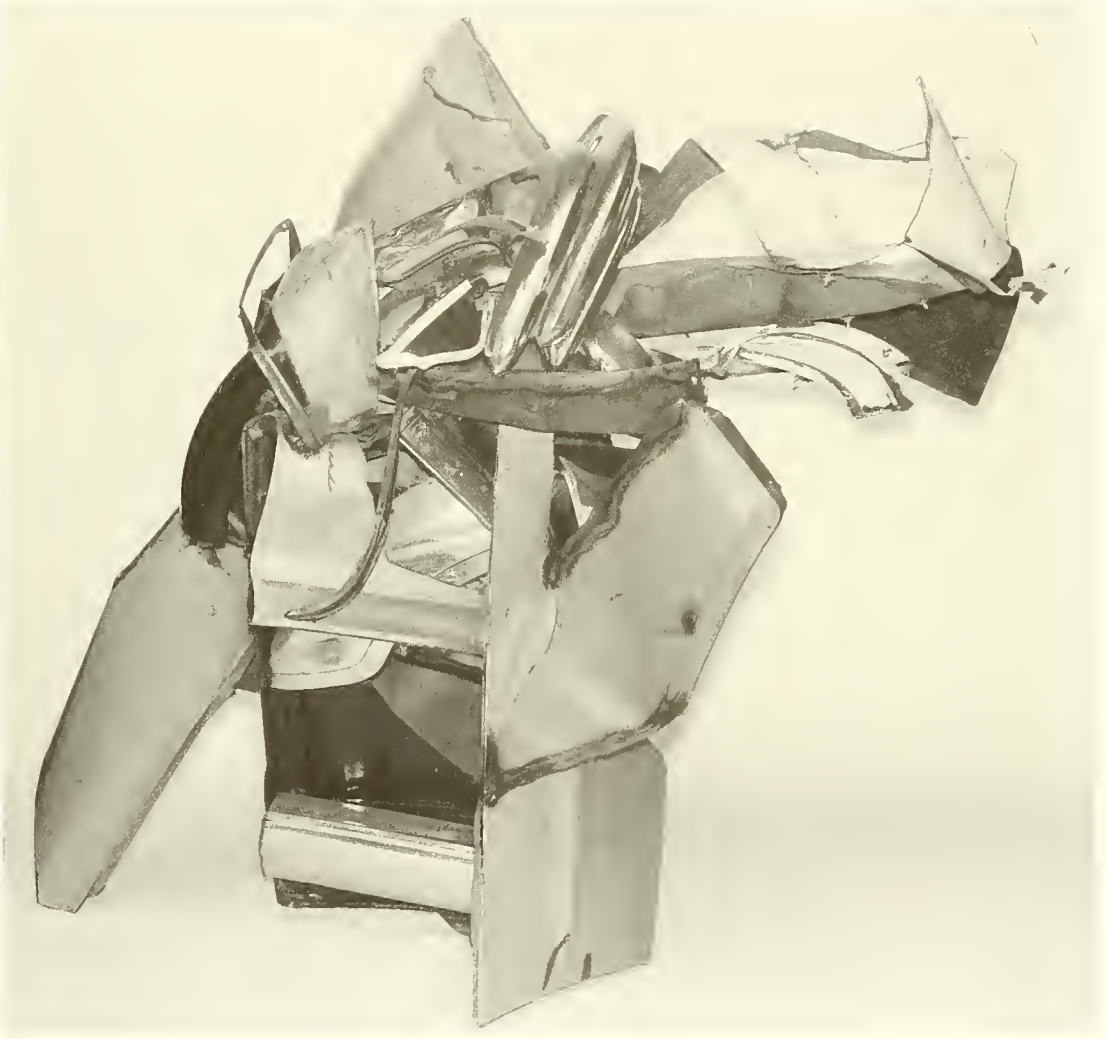
46 *Hollywood John*. 1962

44 *Velvet White*. 1962



41 *Arch Brown.* 1962

45 *Coo Wha Zee.* 1962

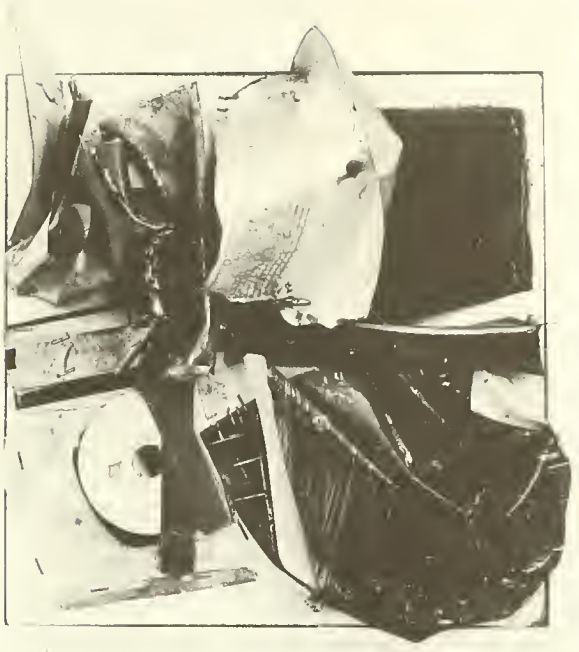


43 *Sweet William.* 1962

37 *Sinclair*. 1962

35 *El Reno*. 1962

48 *Untitled.* 1962



34 *Untitled*. 1962.

40 *Spiro*. 1962

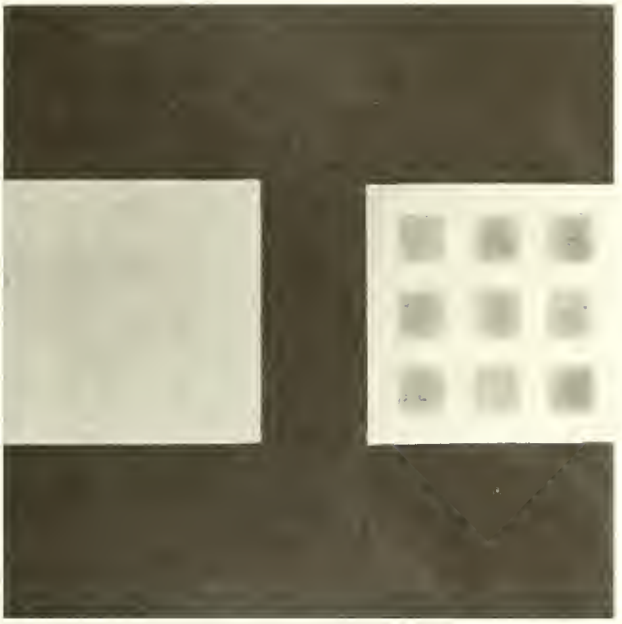
Mozo. 1962

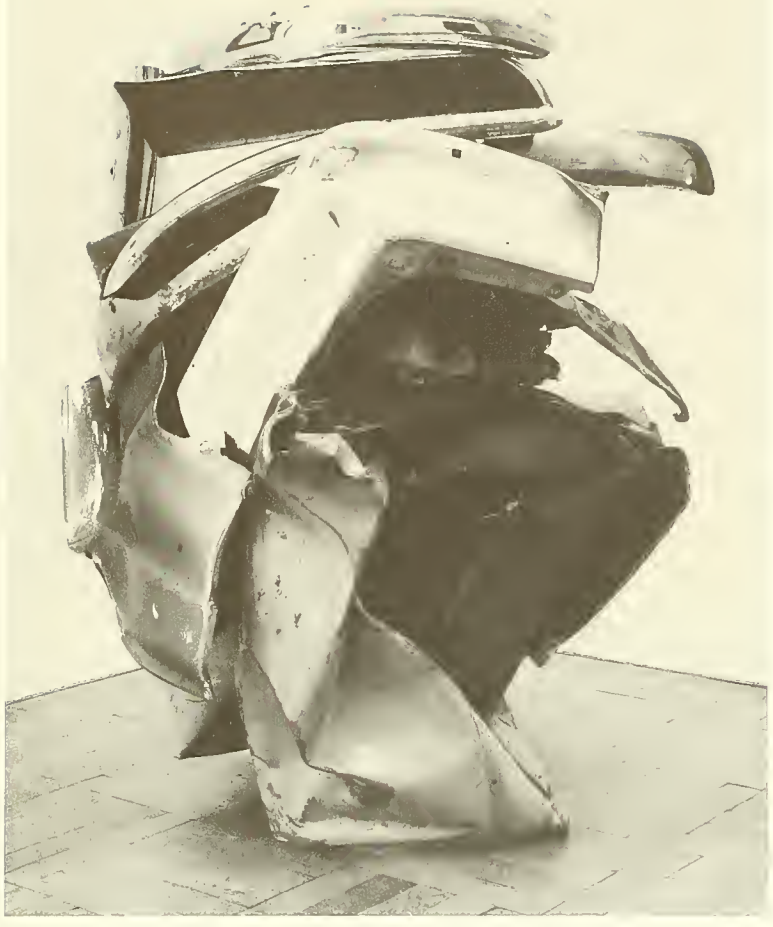
Welded and painted steel
42 x 50 x 30″
Collection Leo Castelli Gallery, New York
Not in exhibition

56 *Elvis*. 1963

52 *Orlons*. 1963

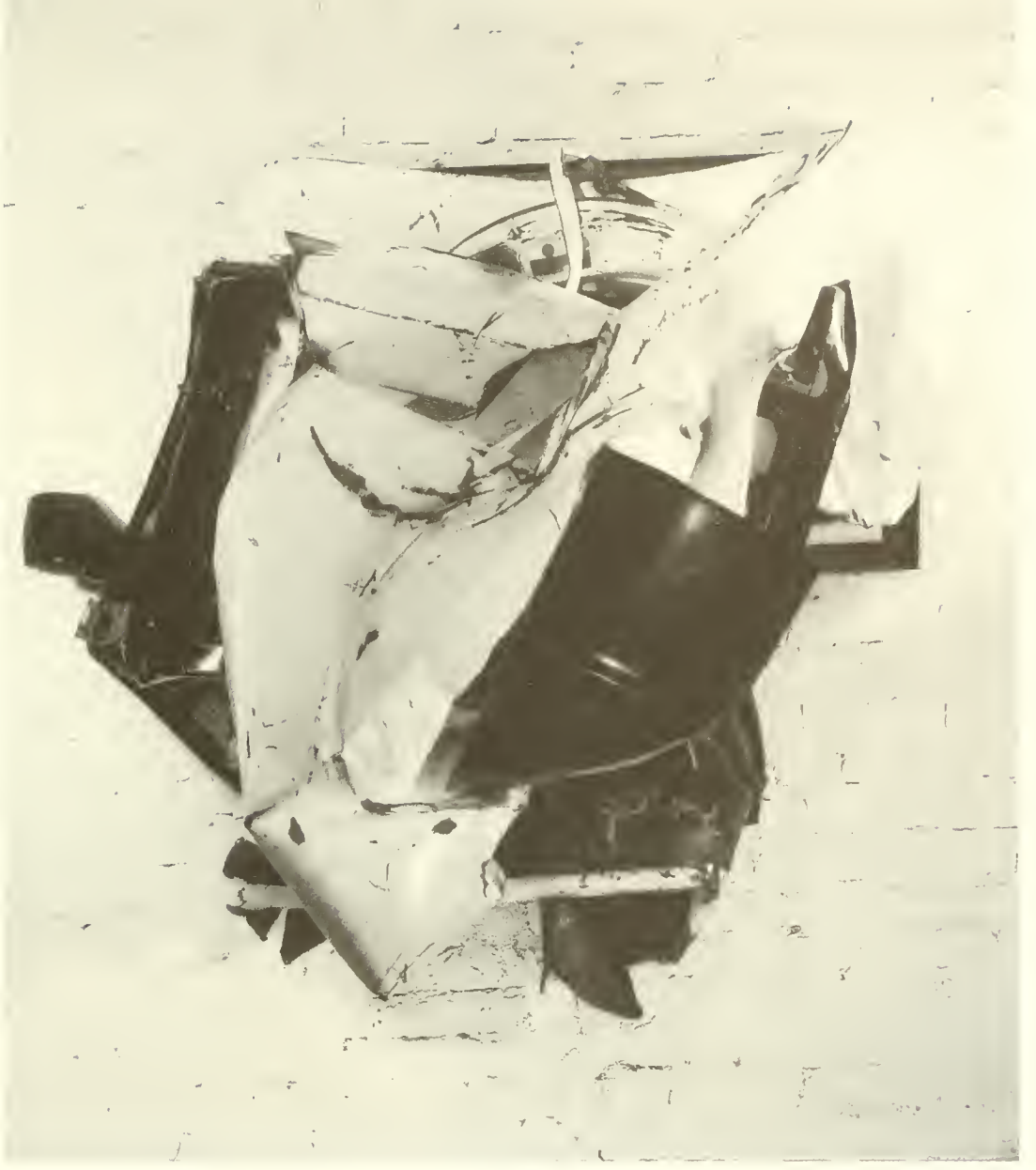
55 *Jan and Dean.* 1963





50 *Silverheels.* 1963

51 *Mr. Moto.* 1963



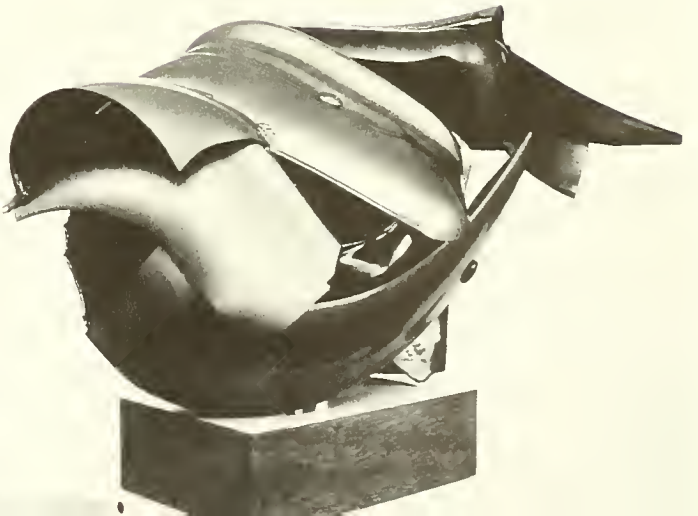
Che-Che. 1963

Welded and painted steel
60 x 60"
Collection Leo Castelli Gallery, New York
Not in exhibition

49 *Buckshutam.* 1963

Ruby-Ruby. 1963

Welded and painted steel
35 x 37″
Collection Leo Castelli Gallery, New York
Not in exhibition

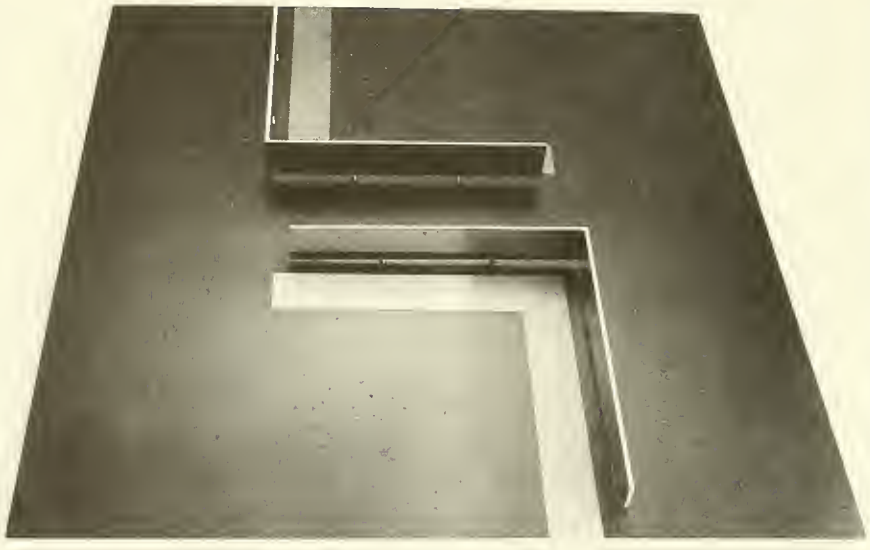


58 *Dogstarman (Stan Brakhage)*. 1964

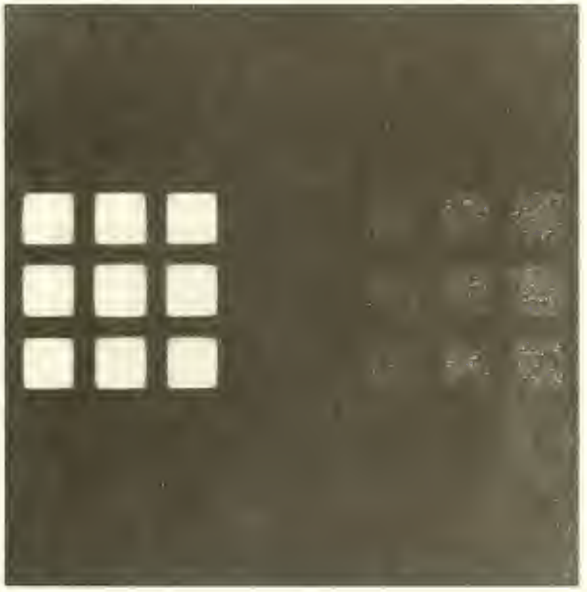
59 *Sugar Tit*. 1964

57 *Madam Moon.* 1964

60 *Conrad.* 1964



63 *Dixie Cups.* 1964



66 *The Rolling Stones.* 1965

71 *Homer Jack.* 1965

70 *Tomahawk Nolan.* 1965

75 *Kootan.* 1967

76 *Hua.* 1967

80 *Soopad.* 1967

78 *Strawberry Mush*. 1967

Lilith New Moon. 1967

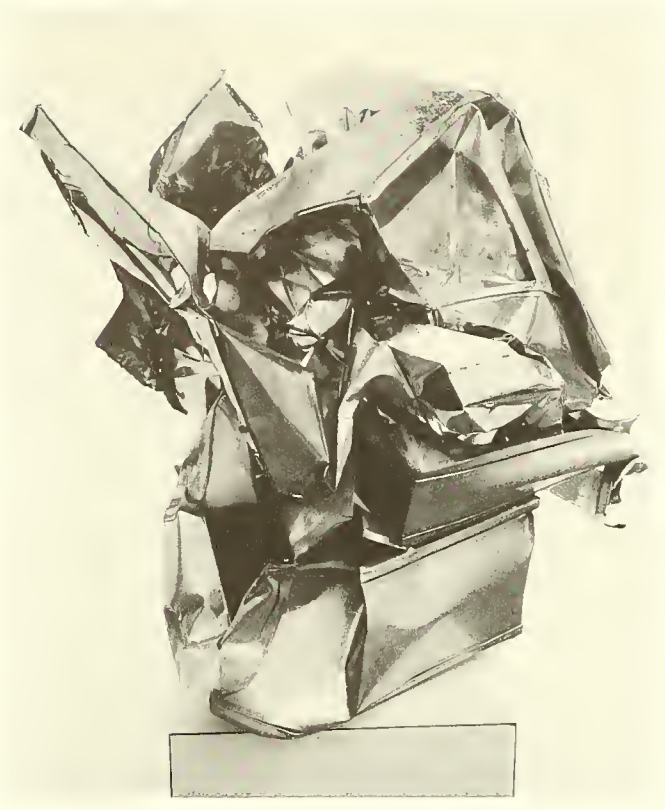
Galvanized steel
82 x 80 x 48″
Destroyed

85 *Coma Berenices—North of Virgo.* 1967

Angel Beyond Opio. 1967

Galvanized steel
82 x 48 x 48″
Destroyed

86 *Knightsbridge Slug*. 1968



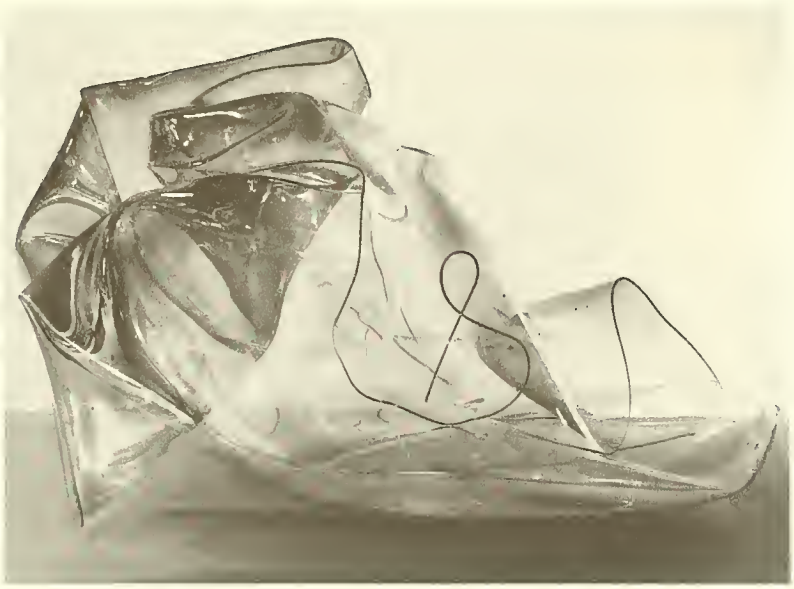
87 *Whitmore Wash*. 1968-69

89 *Coco Nino*. 1969

88 *Untitled*. 1969

90 *Iron Stone*. 1969

103 *Polacca*. 1970



99 *Oraibi.* 1970

101 *Hano.* 1970

98 *Shungospavi* 1970

100 *Dinnebito.* 1970

104 *Zihi-Dush-Jhini.* 1970

Dimensions are given in the following order:
height, width, depth.
*not illustrated

1 **Untitled.* 1957
Oil on paper
9½ x 10″
Lent by the artist

2 *Projectile D.S.N.Y.* 1957
Steel
20 x 35 x 10″
Collection American Broadcasting Companies, Inc., New York

3 *Cord.* 1957
Steel
16 x 12 x 10″
Collection Mr. and Mrs. Allan Stone, New York

4 *Shortstop.* 1957
Welded and painted steel
56 x 43 x 15″
Collection Richard Bellamy, New York

5 *Waumandie Gate.* 1958
Steel
85 x 29½ x 12″
Collection David Anderson, New York

6 *Nutcracker.* 1958
Welded and painted steel
50 x 50 x 30″
Collection Mr. and Mrs. Allan Stone, New York

7 *Manitou.* 1959
Welded and painted steel
13 x 14 x 3″
Courtesy Martha Jackson Gallery, Inc., New York

8 *H.A.W.K.* 1959
Welded and painted steel
60 x 60 x 60″
Collection Mr. and Mrs. Allan Stone, New York

9 *Wildroot.* 1959
Welded and painted steel
68⅞ x 52⅜ x 35⅜″
Sammlung Karl Ströher im Hessischen
Landesmuseum, Darmstadt, Germany

10 *Swannanoa.* 1959
Welded and painted steel
45¼ x 64½ x 35″
Courtesy Martha Jackson Gallery, Inc., New York

11 *Johnny Bird.* 1959
Welded and painted steel
59 x 53 x 45½″
Collection Sydney and Frances Lewis,
Richmond, Virginia

12 **Untitled.* 1960
Pencil
14 x 17″
Lent by the artist

13 **Untitled.* 1960
Pencil
14 x 17″
Lent by the artist

14 *Jo-So.* 1960
Welded and painted steel
26 x 21 x 23″
Courtesy Martha Jackson Gallery, Inc., New York

15 *Redwing.* 1960
Welded and painted steel
40 x 38 x 14″
Collection Dolores and Hubert Neumann,
New York

16 *Hudson.* 1960
Welded and painted steel
27 x 27 x 12″
Collection Mr. and Mrs. Allan Stone, New York

17 *Maz.* 1960
Welded and painted steel
42 x 45 x 44″
Collection Fine Arts Museum, George Peabody
College, Nashville, Tennessee

18 *Falconer-Fitten.* 1960
Welded and painted steel
32 x 42 x 34″
Collection Mr. and Mrs. Allan Stone, New York

19 *Hatband.* 1960
Welded and painted steel
60 x 53 x 36″
Collection Mr. and Mrs. Stanley Poler, New York

20 *Essex.* 1960
Welded and painted steel
108 x 90 x 46″
Collection The Museum of Modern Art, New York,
Gift of Mr. and Mrs. Robert C. Scull
and Purchase, 1961

21 *Kroll.* 1961
Welded and painted steel
26 x 34 x 24″
Collection Albright-Knox Art Gallery,
Buffalo, New York (Gift of Seymour H. Knox)

22 *Untitled.* 1961
Welded and painted steel with fabric
12 x 12 x 4¾″
Collection Mr. and Mrs. Allan Stone, New York

23 *Untitled.* 1961
Paper and steel
12 x 12 x 4¾″
Collection Flavin Judd, New York

24 *Oteen.* 1961
Welded and painted steel
24½ x 36 x 26½″
Collection Mr. and Mrs. Brooks Barron, Detroit

25 **Tiny Piece #4.* 1961
Welded and painted steel
6½ x 6½ x 6½″
Collection Mrs. Marcel Duchamp, New York

26 *Captain O'Hay.* 1961
Welded and painted steel
45 x 38 x 36″
Courtesy Locksley-Shea Gallery, Minneapolis

27 *Jackpot.* 1961
Welded and painted steel with gilt cardboard
61 x 58 x 46″
Collection Andy Warhol, New York

28 *Huzzy.* 1961
Welded and painted steel with fabric
54 x 33 x 21″
Collection William Rockhill Nelson Gallery and Atkins Museum of Fine Arts, Kansas City. (Gift of Mrs. Charles F. Buckwalter in memory of Charles F. Buckwalter)

29 *Score,* 1961
Welded and painted steel
72 x 72 x 23″
Collection Dolores and Hubert Neumann, New York

30 *Fantail.* 1961
Welded and painted steel
70 x 75 x 60″
Collection Jasper Johns, New York

31 **Untitled.* 1961
Painted steel, paper and cloth on celotex
12½ x 11 x 5″
Private Collection, New York

32 *Bijou.* 1961
Welded and painted steel
36 x 72 x 24″
Collection Heiner Friedrich, Cologne

33 **Untitled.* 1962
Welded and painted steel
16 x 11 x 9½″
Private Collection, New York

34 *Untitled.* 1962
Welded and painted steel
8½ x 12 x 8″
Collection Mr. and Mrs. Herbert Vogel, New York

35 *El Reno,* 1962
Welded and painted steel
11 x 9 x 8″
Collection Mr. and Mrs. Alvin S. Lane, New York

36 **Atlantic.* 1962
Steel and fabric on board
12 x 12 x 5″
Collection Mr. and Mrs. Michael Sundell, Cleveland

37 *Sinclair.* 1962
Welded and painted steel
4⅜ x 6½ x 4½″
Collection Mr. and Mrs. Burton Tremaine, Meriden, Connecticut

38 **Untitled.* 1962
Steel and fabric on board
9 x 13 x 3½″
Collection Dr. and Mrs. Nathan Alpers, Beverly Hills

39 **Belvo-Violet.* 1962
Welded and painted steel with unit of pressed metal ceiling
50 x 50 x 30″
Collection Frank Stella, New York

40 *Spiro.* 1962
Welded and painted steel
29 x 36 x 26″
Collection Mr. and Mrs. Brooks Barron, Detroit

41 *Arch Brown.* 1962
Welded and painted steel
37 x 38 x 29″
Collection Mr. and Mrs. Burton Tremaine, Meriden, Connecticut

42 *Miss Lucy Pink.* 1962
Welded and painted steel
45 x 50 x 40″
Lent by the artist

43 *Sweet William.* 1962
Welded and painted steel
69 x 48 x 62″
Collection Los Angeles County Museum of Art,
Gift of Mr. and Mrs. Abe Adler,
In Memory of Mrs. Esther Steif Rosen

44 *Velvet White.* 1962
Welded and painted steel
81½ x 61 x 54½″
Collection Whitney Museum of American Art,
New York.
Gift of the Albert A. List Family

45 *Coo Wha Zee.* 1962
Welded and painted steel
72 x 60 x 50″
Collection Detroit Institute of Arts.
Gift of Florence and Brooks Barron

46 *Hollywood John.* 1962
Welded and painted steel
64 x 60 x 43″
Collection Julie and Don Judd, New York

47 *Dolores James.* 1962
Welded and painted steel
79 x 97 x 39″
Collection The Solomon R. Guggenheim Museum,
New York

48 *Untitled.* 1962
Steel, paper, fabric on pressed board
12 x 12 x 4½″
Collection Pasadena Art Museum.
Gift of Mr. and Mrs. Michael Blankfort

49 *Buckshutam.* 1963
Welded and painted steel
47½ x 45 x 45″
Collection Julie and Don Judd, New York

50 *Silverheels.* 1963
Welded and painted steel
46 x 41 x 36″
Collection Mr. and Mrs. Leo Castelli, New York

51 *Mr. Moto.* 1963
Welded and painted steel
29½ x 32 x 23″
Collection Mr. and Mrs. Robert A. Rowan,
Los Angeles

52 *Orlons.* 1963
Auto lacquer on masonite
12 x 12″
Collection Mr. and Mrs. Seymour Schweber,
Great Neck, New York

53 **Joey Dee,* 1963
Auto lacquer on masonite
12 x 12″
Collection Mr. and Mrs. Seymour Schweber,
Great Neck, New York

54 **Dion.* 1963
Auto lacquer on masonite
12 x 12″
Collection Mr. and Mrs. Seymour Schweber,
Great Neck, New York

55 *Jan and Dean.* 1963
Auto lacquer on masonite
12 x 12″
Collection Mr. and Mrs. Harry Glasgall, New York

56 *Elvis.* 1963
Auto lacquer on masonite
12 x 12″
Collection Mr. and Mrs. Seymour Schweber,
Great Neck, New York

57 *Madam Moon.* 1964
Welded and painted steel
19 x 29 x 21″
Collection Mr. and Mrs. Robert A. Rowan,
Los Angeles

58 *Dogstarman (Stan Brakhage).* 1964
Welded and painted steel
16 x 28 x 18″
Collection Mr. and Mrs. Arthur Mones, New York

59 *Sugar Tit.* 1964
Welded and painted steel
36 x 38 x 26″
Collection Mr. and Mrs. Ivan C. Karp, New York

60 *Conrad.* 1964
Auto lacquer, metalflake and chrome on formica
48 x 48″
Collection Mickey Ruskin, New York

61 **Zia.* 1964
Auto lacquer, metalflake and chrome on formica
48 x 48″
Collection Rainer Judd, New York

62 **Rock-Ola.* 1964
Auto lacquer, metalflake and chrome on formica
48 x 48″
Collection Julie and Don Judd, New York

63 *Dixie Cups.* 1964
Auto lacquer and metalflake on formica
12 x 12″
Collection Mr. and Mrs. Seymour Schweber, Great Neck, New York

64 **Marquees.* 1964
Auto lacquer and metalflake on formica
12 x 12″
Collection Mr. and Mrs. Seymour Schweber, Great Neck, New York

65 **Shangri-la's.* 1964
Auto lacquer on formica
12 x 12″
Lent by the artist

66 *The Rolling Stones.* 1965
Auto lacquer on formica
12 x 12″
Collection Shangopolo

67 **Kinks.* 1965
Auto lacquer on formica
12 x 12″
Collection John W. Weber, New York

68 **Cannibal and the Headhunters.* 1965
Auto lacquer on formica
12 x 12″
Collection Jerald Ordover, New York

69 **Untitled.* 1965
Welded and painted steel
8¾ x 12 x 9″
Collection Charles Cowles, New York

70 *Tomahawk Nolan.* 1965
Welded and painted steel
44 x 50 x 45″
Collection Philip Johnson, New Canaan, Connecticut

71 *Homer Jack.* 1965
Welded and painted steel
19 x 19 x 19″
Collection Mr. and Mrs. Fredric M. Roberts, Lawrence, New York

72 **Untitled (No. 26).* 1966
Urethane foam
15¼ x 23½ x 23½″
Courtesy Noah Goldowsky and Richard Bellamy, New York

73 **Untitled (No. 33).* 1966
Urethane foam
15 x 26 x 26″
Collection Richard Bellamy, New York

74 **Untitled (No. 34).* 1966
Urethane foam
12 x 24½ x 21½″
Collection Richard Artschwager, New York

75 *Kootan.* 1967
Urethane foam
22 x 36 x 27″
Collection Wolfgang Hahn, Cologne

76 *Hua.* 1967
Urethane foam
32 x 33 x 33″
Collection Mr. and Mrs. Jared Sable, Toronto

77 **Untitled.* 1967
Urethane foam
14 x 14 x 12″
Collection The Trustees of the Tate Gallery, London

78 *Strawberry Mush.* 1967
Urethane foam
24 x 48 x 48″
Collection Shangopolo

79 **Puswah.* 1967
Urethane foam
27 x 41 x 38″
Lent by the artist

80 *Soopad.* 1967
Urethane foam
34 x 33 x 44″
Lent by the artist

81 *Lop Nor.* 1967
Urethane foam
38 x 53 x 48″
Courtesy Lo Giudice, New York

82 **Papagayo.* 1967
Galvanized steel
72 x 44 x 46″
Collection Andy Warhol, New York

83 *Norma Jean Rising.* 1967
Galvanized steel
66 x 38 x 38″
Courtesy Lo Giudice, New York

84 **Ultima Thule.* 1967
Galvanized steel
64 x 44 x 36″
Collection Samuel J. Wagstaff, Jr., New York

85 *Coma Berenices—North of Virgo.* 1967
Galvanized steel
67½ x 77 x 60″
Courtesy Lo Giudice, New York

86 *Knightsbridge Slug.* 1968
Galvanized steel
23½ x 21½ x 19″
Collection Mr. and Mrs. William M. Speiller, Washington, D.C.

87 *Whitmore Wash.* 1968-69
Welded and painted steel
52 x 49 x 40″
Courtesy Lo Giudice, New York

88 *Untitled.* 1969
Galvanized iron
33 x 34 x 29″
Collection Elizabeth C. Baker, New York

89 *Coco Nino.* 1969
Welded and painted steel
58½ x 77 x 60½″
Courtesy Locksley-Shea Gallery, Minneapolis

90 *Iron Stone.* 1969
Welded and painted steel
40 x 48½ x 44″
Collection Walter Kelly, Chicago

91 *Untitled.* 1969
Paper, resin and watercolor
7⅛ x 8⅜ x 6″
Collection Shangopolo

92 **Untitled.* 1969
Paper, resin and watercolor
5½ x 5¼ x 6″
Lent by the artist

93 **Untitled.* 1969
Paper, resin and watercolor
4½ x 5½ x 5½″
Lent by the artist

94 **Untitled.* 1969
Paper, resin and watercolor
7 x 8 x 7″
Courtesy Lo Giudice, New York

95 **A.* 1969-70
Urethane foam
14 x 17½ x 17″
Lent by the artist

96 **B.* 1969-70
Urethane foam
13¾ x 22½ x 24″
Lent by the artist

97 **C.* 1969-70
Urethane foam
12½ x 17 x 21″
Lent by the artist

98 *Shungospavi.* 1970
Mineral-coated melted plexiglas
30 x 58 x 58″
Courtesy Leo Castelli Gallery, New York

99 *Oraibi.* 1970
Mineral-coated melted plexiglas
27 x 38 x 45″
Courtesy Leo Castelli Gallery, New York

100 *Dinnebito.* 1970
Mineral-coated melted plexiglas
25 x 38 x 55″
Courtesy Lo Giudice, New York

101 *Hano.* 1970
Mineral-coated melted plexiglas
30 x 34 x 37″
Courtesy Leo Castelli Gallery, New York

102 *Untitled.* 1970
Mineral-coated melted plexiglas
30 x 43½ x 35″
Lent by the artist

103 *Polacca.* 1970
Mineral-coated melted plexiglas
22 x 39 x 46″
Courtesy Lo Giudice, New York

104 *Zibi-Dush-Jhini.* 1970
Mineral-coated melted plexiglas
33 x 45 x 37″
Courtesy Lo Giudice, New York

105 **M.A.A.B.* 1971
Welded and painted steel
50 x 78 x 50″
Courtesy Lo Giudice, New York

106 **N. D.W.* 1971
Painted and welded steel
50 x 66 x 62″
Courtesy Lo Giudice, New York

107 **Untitled.* 1971
Aluminum foil
4 x 6 x 6½″
Lent by the artist

108 **Untitled.* 1971
Aluminum foil
6 x 7 x 5″
Lent by the artist

109 **Untitled.* 1971
Aluminum foil
8½ x 7½ x 6″
Lent by the artist

BIOGRAPHY

Born Rochester, Indiana, 1927.
Lives in New York City.

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PHOTOGRAPHIC CREDITS

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